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American Research Center In Egypt, Inc.

NEWSLETTER



NUMBER NINETY-ONE

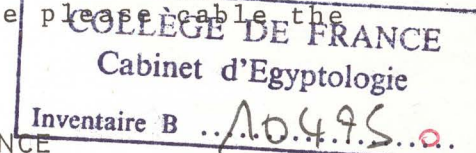
FALL 1974

Twenty Nassau St.
Princeton, New Jersey 08540
United States of America

No. 2 Kasr el Dubbara
Garden City, Cairo
Arab Republic of Egypt

S P E C I A L R E M I N D E R

If you wish to attend the conference please cable the
Cairo Center (Cable address: AMARCH).



AN EGYPTOLOGICAL CONFERENCE

TO BE HELD IN CAIRO

JANUARY 5 TO 9, 1975

PROBLEMS OF HISTORY, SOURCES AND METHODS

The proposed program as formulated in August will
include the following speakers and topics:

Dorothea Arnold	The study and historical significance of Egyptian pottery
M. Bietak	Urban archaeology in Egypt
K. Butzer	Towards a landscape history of pharaonic Egypt
R. Caminos	The recording of inscriptions and scenes in tombs and temples
F. Daumas	The interpretation of earlier temples in the light of the Graeco-Roman evidence
S. Donadoni	Outstanding problems of Graeco-Roman archaeology
H. Fischer	Archaeological aspects of epigraphy and paleography
L. Habachi	Historical problems of Middle and Upper Egypt
G. Haeny	The excavation and interpretation of ancient Egyptian archaeological remains
Z. Iskander	Scientific methods applied to Egyptian antiquities
J. Janssen	The economy of ancient Egypt
B.J. Kemp	The chronology of Egyptian archaeological sequences
J.P. Lauer	The development of the earliest royal funerary complexes
M. Megally	The development of the Egyptian administrative system
D. O'Connor	The historical significance of Egyptian archaeological data
D. Redford	The historiography of ancient Egypt
R. Saad	The Theban area
T. Sève-Söderbergh	Aspects of ancient Egyptian relations with Nubia and the Sudan
H.S. Smith	The value of Late Period studies for the social history of Egypt
B. Trigger	Egypt and the comparative study of early civilizations
K. Weeks	The Memphite area
J. Yoyotte	The historical significance of the Delta
J. Wilson	Summary and discussion

The conference is sponsored by the Egyptian Organization
of Antiquities, the University Museum, University of Pennsylvania
and the American Research Center in Egypt; all members and friends
of ARCE are cordially invited to attend.



AMERICAN RESEARCH CENTER IN EGYPT
INCORPORATED

20 NASSAU STREET
PRINCETON, N. J. 08540
UNITED STATES OF AMERICA
TELEPHONE: 609-921-3797

NO. 2 KASR EL DOUBARA
GARDEN CITY, CAIRO
ARAB REPUBLIC OF EGYPT

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The Newsletter is published quarterly; subscription rate, \$5 per year; edited by the Directors. All opinions expressed by authors are those of the authors themselves and do not reflect ARCE policy or endorsement.

ARCE Membership Dues (Include Newsletter and Journal of ARCE):

Individual	\$ 15
Student	10
Research Supporting (Institutions)	2500
Institutional	500

President Morroe Berger
Vice-President William Kelly Simpson
Treasurer R. Bayly Winder
Secretary and U.S. Director Lily M. Brown
Cairo Director John Dorman

NOTES FROM PRINCETON

Annual Meeting

The Annual Meeting of Members of the American Research Center in Egypt was held in Boston at the Museum of Fine Arts on Saturday and Sunday, November 9 and 10. Over one hundred members attended the business meeting on Saturday morning. The remainder of the two days was devoted to a program of papers, abstracts of which appear at the end of this Newsletter.

Professor and Mrs. Sterling Dow (Boston University), 159 Brattle Street, Cambridge, were hosts at a reception for members, a "Blaze in honor of the John A. Wilsons" at 6:00 o'clock on Saturday evening.

The members elected twelve individuals to the Board of Governors. The new Board elected the Officers and Executive Committee for 1974-75.

Board of Governors

Individuals elected: Michele DeAngelis, Boston University; Richard Ettinghausen, Metropolitan Museum of Art and New York University; Hans Goedicke, Johns Hopkins University; Gerald E. Kadish, State University of New York, Binghamton; Christine Lilyquist, Metropolitan Museum of Art; Afaf L. Marsot, University of California, Los Angeles; Nicholas B. Millet, Royal Ontario Museum; Wm. Kelly Simpson, Yale University and Museum of Fine Arts, Boston; John J. Slocum, New York, N.Y.; John A. Wilson, Hightstown, N.J.; R. Bayly Winder, New York University; Farhat J. Ziadeh, University of Washington.

Appointed by Research Supporting Members: Leonard H. Lesko, University of California, Berkeley; Speros Vryonis, Jr., University of California, Los Angeles; George R. Hughes, Oriental Institute, University of Chicago; Jay C. Hurewitz, Columbia University; Muhsin Mahdi, Columbia University; William D. Schorger, University of Michigan; Donald P. Hansen, New York University; Froelich Rainey, University Museum, University of Pennsylvania; Morroe Berger, Princeton University; Ronald J. Williams, University of Toronto; Aziz S. Atiya, University of Utah.

Officers

President, Morroe Berger; Vice President, William Kelly Simpson; Treasurer, R. Bayly Winder; Secretary and Assistant Treasurer, Princeton, Lily M. Brown; Assistant Treasurer, Cairo, John Dorman.

Executive Committee

Gerald E. Kadish, Muhsin Mahdi, Ronald J. Williams, John A. Wilson, Farhat J. Ziadeh. The President and Vice-President are also members of the Executive Committee.

President

The new President, Professor Morroe Berger, is Director of the Program in Near Eastern Studies at Princeton University, where he has been professor of sociology since 1962. Prof. Berger has taken an active interest in the Center for over a decade, during which he has been a member of the Board of Governors, Executive Committee, and for several years chairman of the Grants Committee.

Retiring President John A. Wilson, Professor Emeritus at the Oriental Institute, University of Chicago, served the Center as President for three years, and is now enjoying active "retirement" in Hightstown, New Jersey.

Congratulations

Professor Speros Vryonis, Jr., Director of the Near Eastern Center, U.C.L.A., was elected recently to membership in the American Philosophical Society.

Honorary Members - Honored Guests

In the fall of 1974 the ARCE was pleased to welcome two honorary members who visited the U.S. under our auspices, with the support of the Smithsonian Institution and the Bureau of Educational and Cultural Affairs of the U.S. Department of State.

Dr. Gamal Mokhtar, President of the Egyptian Organization of Antiquities lectured or lead seminars at ARCE member institutions: the Brooklyn Museum; Metropolitan Museum; Museum of Fine Arts, Boston; University Museum, University of Pennsylvania; University College, University of Toronto; University of Michigan; Oriental Institute, University of Chicago; and University of California, Berkeley. His topics included the temples at Philae and education in ancient Egypt. Dr. Mokhtar participated in extensive discussions with staff members of the agencies in Washington. His visit extended from late September to late October and included also the Royal Ontario Museum, Society for the Study of Ancient Antiquities and the University of Colorado.

Dr. Hussein Fawzi and his wife, Mme. Diana Potier Fawzi, visited ARCE member universities: Hagop Kevorkian Center for Near Eastern Studies, New York University; Harvard University; Princeton University; University of Utah; University of Washington and University of California, Berkeley. Dr. Fawzi lectured on how Egypt went West and the evolution of the art of music in Egypt. He attended the ARCE annual meeting in Boston, and Dr. and Mme. Fawzi were luncheon guests of the State Department and guests of the Egyptian Ambassador, H.E. Ashraf Ghorbal, in Washington.

New Individual Membership

In an effort to meet ARCE's critical need for additional dollar support, especially for publication of the Journal, two volumes of which will appear in the current year, the Board of Governors has established the following categories of individual membership:

Patron	---	annual dues	---	\$500 and up
Sustaining	---	"	---	250
Supporting	---	"	---	100
Contributing	---	"	---	50
Regular	---	"	---	15
Student	---	"	---	10

Members are urged to consider upgrading their membership immediately to help ARCE forestall a serious deficit.

Publications

ARCE Fellow Alumnus

Donald M. Reid, "The Rise of Professions and Professional Organizations in Modern Egypt" Comparative Studies in Society and History, Volume 16, Number 1, (January 1974), Cambridge University Press.

Members of ARCE

Dickran K. Kouymjian, Editor, "Studies in Honor of George C. Miles" Near Eastern Numismatics, Iconography, Epigraphy and History, American University of Beirut (1973).

John A. Wilson, "Akhenaton", Encyclopaedia Britannica, fifteenth edition (1974).

FESTSCHRIFT ZUM 150JAHRIGEN BESTEHEN DES BERLINER AGYPTISCHEN MUSEUMS, Mitteilungen aus der Agyptischen Sammlung.

Band VIII. Herausgegeben von den Staatlichen Museen zu Berlin, Akademie-Verlag Berlin (1973). 512 pp. text with 213 illustrations and 88 plates. 130 marks.

By members of ARCE:

Rudolf Anthes, "Die Berichte des Neferhotep und des Ichernofret Über das Osirisfest in Abydos"
 Bernard V. Bothmer, "Pehenuka Reliefs in Brooklyn and Berlin"
 Hans Goedicke, "The Berlin Leather Roll (P Berlin 3029)"
 Labib Habachi (Honorary Member), "Lids of the Outer Sarcophagi of Merytamen and Nefertari, Wives of Ramesses II"

Forum

The Eighth Annual Duquesne History Forum on October 30 featured a morning Symposium on the work of Immanuel Velikovsky. Dr. Velikovsky's address was entitled "Reconstruction of Ancient History". Requests for information should be addressed to: Paul T. Mason, Director--Duquesne History Forum--Duquesne University--Pittsburgh, Pa. 15219.

PROJECTS 1974-75

Archaeological and other projects funded by the Smithsonian Institution include:

<u>Title</u>	<u>Director(s)</u>
<u>Ongoing Projects</u>	
Installation and Completion of Luxor Museum	Bernard V. Bothmer
Preparation for Publication of a Manuscript by the Late Georges Legrain	Bernard V. Bothmer
Operation of Center in Cairo	John Dorman
Maintenance of Archaeological Research at the Site of Hierakonpolis	Walter A. Fairervis
Survey of Arabic Scientific Manuscripts in Cairo	Owen J. Gingerich David A. King
Continuing Excavations in the Pyramid Area at Giza	Hans Goedicke John D. Cooney
Maintenance of a Stratified Pharaonic Site in the Egyptian Delta at Mendes	Donald P. Hansen
Akhenaten Temple Project	Donald B. Redford David O'Connor
Research in Modern Arabic Literature: III. The Literature of Ideas	Speros Vryonis, Jr. Lewis Awad
Continuation of an Epigraphic and Architectural Survey by the Oriental Institute, University of Chicago at Luxor	Kent R. Weeks
Continuation of a Project to Conserve, Record, Analyze and Publish Four Mastabas in the Great Western Cemetery at Giza	Kent R. Weeks

<u>Title</u>	<u>Director(s)</u>
<u>New Projects</u>	
Study to Determine the Feasibility of Clearing, Conserving and Recording the Tomb of King Ramesses II in the Valley of the Kings	Bernard Bothmer Richard Fazzini
The Iconography of the God Bes from the Old Kingdom to the End of the Roman Period	Bernard V. Bothmer James F. Romano
The Tomb of Nespekashuty and Egyptian Tomb Relief Style in the First Half of the Seventh Century B.C.	Bernard V. Bothmer Edna R. Stefanelli
Late Egyptian Features in Middle Kingdom Non-Literary Inscriptions	George R. Hughes David P. Silverman
Ancient Egypt: Problems of History, Sources and Methods	David O'Connor
Feasibility Study for Publication of the Late E.L.B. Terrace's work on the Decorative Arts of Ancient Egypt	William H. Peck
Editing the Nag Hammadi Codices by the Institute for Antiquity and Christianity, Claremont, California	James M. Robinson

ARCE FELLOWS 1974-75

The signing of the agreement between ARCE and the Egyptian Government last spring made possible the resumption of the Fellowship Program, now on a permanent basis. Fellows for 1974-75, funded by the Bureau of Educational and Cultural Affairs of the U.S. Department of State, and their research topics are:

<u>Name</u>	<u>Research Topic</u>
El-Bayoumi, Soheir M.	Sex-Role Differentiation and Illness Behavior: A Study of Ethnomedicine in the Egyptian Nile Delta
Berry, John R.	Al-Nāsir li-Dīn Illāh
Dols, Michael W.	The Black Death and Recurrent Plague Epidemics in the Middle East
Early, Evelyn A.	A Social Network Analysis of an Urban Quarter: Changing Patterns of Organization and Belief
Hamdani, Abbas H.	A Critical Edition of the Twelfth Century Historical Text, <u>Tuhfat al-qulūb</u> , with an English summary, introduction and notes
Jankowski, James	Egypt and the Arabs, 1914-1945: An Inquiry into the Origins and Development of Pan-Arabism
Northrup, Linda S.	A History of the Reign of the Mamlūk Sultan al-Malik at-Mansūr Qalā'un (678/1279-80 - 689/1290)
Peterson, Samuel R.	Late Persian Painting and Architecture as Shi'ite Arts
Pritchard, Philip N.	The Egyptian Ulama, 1772-1863
Weiss, Bernard	Study and Analysis of al-Ihkām fī usūl al-akham by al-Amidi

I F Y O U K N O W O F S O M E O N E

who might be interested in membership

in the

American Research Center in Egypt

S E N D U S T H E N A M E A N D A D D R E S S

We will send to this person two articles, by Omm Seti and Kent Weeks,

from past NEWSLETTERS in attractive booklet form

along with information on Volumes X and XI of the Journal of ARCE,

the regular Newsletter, etc.

Please send past NEWSLETTER articles to:

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Names remitted by _____

CONTINUATION OF THE EPIGRAPHIC AND ARCHITECTURAL SURVEY,
THE ORIENTAL INSTITUTE, THE UNIVERSITY OF CHICAGO, LUXOR

Progress During the 1973-74 Season

by Kent R. Weeks, Director

This season brings to a temporary close the work of the Epigraphic Survey in the Temple of Khonsu. The recording of reliefs in the Courtyard, Portico and Hypostyle Hall have been completed, and over two hundred final drawings are now being readied for the printer. It is expected that the first two volumes of the Khonsu series will be published within the next two years.

In spite of the October War, which prevented members of the Chicago House staff from reaching Luxor until late in November, a total of fifty-three Khonsu drawings were completed this season. The great care given these drawings, both by the artists and the epigraphers, this year as in the past has resulted in a number of observations about style, iconography and the history of the period in which the reliefs were carved. While some of these observations are of necessity still tentative, it is worthwhile to review a few of the conclusions made by the staff during their epigraphic conferences held throughout the season.

While many of the scenes in Khonsu Temple are of a stereotyped nature, several of them have contributed new insights into the study of the disintegration of Egypt's pharaonic authority at the end of the Twentieth Dynasty. With regard to the most crucial period of this disintegration, the work this past season at Khonsu has provided important new data.

The reliefs in the Hypostyle Hall are the only significant monuments of Ramesses XI, and were carved to reflect the Pharaoh's legitimacy before the gods. The most interesting section of the Hall, however, is occupied not by Ramesses XI but by the High Priest Herihor who, in that capacity, performed ritual functions before the barks of the Theban Triad. In more normal times, such scenes pertained only to the King. But here, the list of Herihor's titles, which are found in marginal inscriptions, confirm what we have suspected from other sources: that Herihor first appeared in Thebes as the leader of a reaction against rule by the Nubian Viceroy Pinehas and, ostensibly, as the agent of Ramesses XI. His titulary confirms his primary connection with the army rather than with the priesthood, but there is further evidence of his broader authority at Thebes in the roles he has listed in scenes in the Hypostyle Hall.

In the courtyard of Khonsu, we see evidence of a new phase in Herihor's career, a phase in which he is recognized as King, with the prenomen "First Prophet of Amon" and the nomen "Son of Amon, Herihor". Herihor's claim to legitimacy because of the will of Amon-Re is understandable given Ramesside precedents for such assertions (i.e., Ramesses IV; see Gardiner, JEA 42:8-20), but it is given special emphasis by two texts on the north wall of the court (Kh. 241, g,n) which make it clear that the true King of Egypt is not a mortal but a god, Amon-Re or Khonsu-Re. These texts date from the reign of Pinudjem I, but they recall an earlier justification which the Theban overlords used to justify their positions: if Amon-Re is king of the gods, who could stand closer to him than his High Priest? Herihor's special relationship with Amon also may be reflected in the curious iconography he affected as King. In only two places is the style unmistakably royal: he is shown once wearing the crown of Lower Egypt (Kh. 233) and once wearing a wig with a uraeus (Kh. 209). Otherwise, in conventional offering scenes, he wears a tight-fitting skullcap to which a uraeus has been added. Such a cap, minus the uraeus, is apparently worn by the High Priest Payankh (Nims, JNES 7:158) and traces of it may also be seen on the High Priest Pinudjem I (Kh. 28, 61). Herihor's avoidance of a more usual form of headdress (i.e., the blue crown) is notable, and it seems probable that he retained the office of High Priest of Amon even while affecting the title of king.

It also was interesting to discover this season that in several scenes showing a procession of the sons of Herihor, the accompanying texts do not include mention of the name of Herihor's successor, Payankh, as formerly had been thought.

The recutting of certain scenes and some restoration work done in Ptolemaic times were two of the most interesting features of drawings done in the Temple of Khonsu this year. The scenes around the doorway on the south wall of the court have both of these characteristics. On each side of the doorway next to the scenes on the door jambs themselves are two long vertical inscriptions that exhibit the name of the High Priest of Amon, Pinudjem I. These mention the work inspired by him on the pylon of the Temple. Immediately to the right and left of each of these vertical inscriptions are five offering scenes. These depict Pinudjem kneeling and making offerings before various gods. The original version (two were discovered) shows Pinudjem in the dress and coiffure of an Egyptian king. Above his head is a sun disc outfitted with snakes or a vulture. In such cases, these emblems usually accompany and protect the royal personage as he makes an offering to a god. But here, in the second and final version of the scenes, Pinudjem wears the leopard skin of a priest instead of a royal kilt. The emblems above his head have been carved through

with lines of hieroglyphs, and he has shed the king's headdress for that of priest. Thus, Pinudjem is represented first as King and then simply as a high priest. The most obvious supposition is that he gave up the royal office. But this idea is contradicted by other inscriptional material in the Temple of Khonsu. The vertical inscriptions give Pinudjem the title of King of Upper and Lower Egypt, but these were never altered to lower his status to simply that of High Priest. Other possible explanations come to mind (that he went from High Priest to King and then back to High Priest seems less likely an explanation than others, however), and the Epigraphic Survey will continue its research into this interest problem next year.

Many parts of the doorway show signs of restoration during the Ptolemaic period. A new lintel and the top block of the door jambs were replaced. The lintel and the door jamb on the west side were then decorated with offerings scenes of Ptolemy II. The door jamb on the east side is decorated with an offering scene recarved by Ptolemaic sculptors from an earlier scene included there during the Twenty-First Dynasty reign of Pinudjem. Here, Pinudjem's name was restored, not replaced by that of Ptolemy II. Something similar to this was discovered on the reveals of the doorway leading from the Hypostyle Hall into the Ambulatory. From other inscriptions on this doorway, we believe that it was rebuilt during the reign of Nectanebo II, the last native king of Egypt. The inscriptions on the reveals claim that they were redecorated under Ptolemy IX Soter II. But, at the bottom of the east reveal, we find that the Ptolemaic sculptors inscribed a figure of Herihor of the Twenty-First Dynasty.

The scenes on the north architrave of the First Court were also drawn this season. Once again, one of the most noticeable things to come from these drawings was information as to how the scenes were carved and how they had been restored after being damaged. All of the scenes on the architrave are in sunk relief. In the middle two scenes, however, we found that the two figures of Amon were in raised relief. Examination of the figures showed that they also originally had been in sunk relief, but at a higher level than those of the finished product. When the decision was made to lower both figures, the wall would have had to have been shaved down to prepare a fresh surface. To have carved new figures in sunk relief at this point might have left a noticeable and undesirable sag in the surface of the architrave. This was prevented by carving the figures in raised relief. In the second scene from the right end of the architrave, the restorers encountered another problem. Apparently one of the blocks had moved forward in antiquity, causing damage to the scene. This was overcome by covering the crack with plaster and then repainting it. Traces of the original carving and of the final painted plaster were found.

An interesting scene above the doorway leading from the Hypostyle Hall to the Ambulatory was studied this season. It shows the moon in the center being approached on either side by a line of worshipping divinities. Although this scene was drawn in an earlier season, one of our epigraphers took an interest in it and collected several parallels. In addition to those scenes in which the moon is shown in the center, there are some in which it is placed on a papyrus stalk at the top of a staircase. In these, the god Thoth is shown standing behind it while other gods proceed up the staircase toward it. It is of some significance that the order in which the gods are represented in both types of scenes is fairly constant. The first in line is usually Montu. He is then followed by the gods of the Heliopolitan Ennead, beginning with Atum. Following is a list of the parallels so far noted:

- A. Lunar disc in center
 - 1. Thebes, Khonsu, Porter-Moss II, 235
 - 2. Thebes, Khonsu, Porter-Moss II, 239
 - 3. Thebes, Khonsu, Porter-Moss II, 239
 - 4. Thebes, Bab el-Amara, Clere pl. 17, 18
 - 5. Thebes, Opet, Porter-Moss II, 248
 - 6. Dendara, Porter-Moss VI, 93
- B. Lunar staircase
 - 1. Dendara, Porter-Moss VI, 49
 - 2. Dendara, Porter-Moss VI, 80
 - 3. Edfou, Chassinat, III, pl. 74
- C. Unknown disposition
 - 1. Dendara, Porter-Moss VI, 96

The search for parallel or variant examples such as these while in the process of drawing and collating a section of tomb or temple relief is one of the most important activities of the Chicago House staff. Even in those cases where the amount of information thus gained may seem minimal, such continual comparison of materials helps insure the greatest possible degree of accuracy in collating a drawing and, more importantly, in suggesting reconstructions of badly destroyed texts.

The upper register under the main doorway of Khonsu (Kh. 78-79) contains evidence of probably the most interesting restoration of Ptolemaic times yet found in the Temple. Architecturally, it is clear that the major part of this wall, and the jambs of the doorway on the south wall of the Courtyard which abutts it, were the work of the High Priest Pinudjem I; their decoration was his as well. The lintel of the inner doorway, the ceiling of the passage, and the entire outer doorway are the work of later kings--Alexander the Great and Ptolemy II--who presumably restored

parts of the entrance which had fallen into ruin before their time. The bottom of the west wall of the passage is also the legacy of later restorers (Alexander the Great). The middle register of the west wall (the east wall is completely uncarved and largely destroyed) contains the well-known text and figure of Makare (Wente, JNES 26:164-65) interpolated in a scene of Pinudjem offering to the Theban Triad. This scene (Kh. 80) was drawn and collated last year, but in the course of final corrections this year it became clear that a puzzling trace to the right of the figure of Makare is part of a sign in the text which Lepsius saw and recorded (LD III, 250a) in the nineteenth century but which now is largely lost. The register above was drawn and collated this year. It contains two scenes: one to the south (in the position of priority) in which Pinudjem offers incense and a libation to the god Amon, and another to the north, in which the king presents oil to Amon Kamutef. Above these two scenes runs a frieze of cobras on baskets separated by ws-scepters.

In the course of work on the scene it became clear that the original mural of Pinudjem had been heavily damaged at some later period and subsequently restored. The shape which this restoration took is of more than usual interest. The original scene had been executed in low raised relief, plastered in gypsum (Lucas, 3rd ed., p. 354), whitewashed, and then painted. Because of the subtlety of the relief work and subsequent plastering, the hieroglyphs and figures were outlined in red as a guide to the painter. The painting itself was done with some care and elaborateness; most interior detail of the hieroglyphs and the decoration of the costumes of the king and the gods were added in paint. The colors employed were blue, green, red, white (the original whitewash), yellow and ochre. At a subsequent period in the reign of Pinudjem I (or so we presume), some alteration in the costume of the king was made. As on the scenes beside the doorway in the south wall of the Courtyard, the original royal trappings of Pinudjem were altered into those of a High Priest. A leopard skin was added, and a long robe was carved over the short kilt; the kilt itself was retained, but the royal sash with uraeus frieze and the tail were plastered over and erased. This alteration is primarily evident in the scene to the north (Kh. 79). In the south scene (Kh. 78) the figure of the king is heavily damaged, but enough traces remain to show the same emendation.

The work of restoration on the scene included the repainting of the entire register, much of it rather careless in execution. Most detail was omitted from the hieroglyphs; each sign received at most two colors, more often only one. The scheme followed was that of later periods; no attempt was made to preserve

the original color scheme. Horned vipers, for example, rather than the yellow body and red stripes of earlier murals, have the blue coloring evident on Ptolemaic relief (e.g., Kh. 100h, 100a). The intricate scaled pattern of Amon's kilt in Kh. 78 was covered with an ochre wash and larger scales added in simple red lines. On the other hand, the figure of Khonsu in Kh. 78 was over-painted as elaborately as the original, although in a different pattern. The figure in Pinudjem's time had been decorated in the rishi-style--two large wings extending from the arms and wrapped around the body, with smaller feathers in a scalloped pattern filling the spaces between. In the restored version, the large wings are retained, but the whole is painted in rectangles of blue, green and red on a gold ground, as if to suggest a faience inlay set in gold. A large hs-vase in Kh. 79 was over-painted in a gold wash, concealing an original scene in red line. In the original scene, Pinudjem, in the garment of a king, is shown offering to a seated falcon-headed deity identified as Hnsw-Rc m W3st Nfr-htp; a name unusual because of the addition of the name of Re.

At the southernmost end of the register, evidence of more extensive restoration can be seen. In conjunction with the reconstruction of the entrance by Alexander the Great, the blocks abutting the doorway were replaced, necessitating a complete reconstruction of the scene in this area. In the upper register this has been carried out in paint only. The entire figure of the king, as well as four lines of text above his head, are entirely in paint, in some cases badly weathered. It was possible to recover the entire inscription (mentioning the "enlargement" of the Temple by Pinudjem), but of the king only the rough outline of the figure remains. The blocks immediately adjacent (north) to the new blocks are badly worn. The block containing the lower front of the king's figure was keyed to receive a plaster filling, on which the restored figure was undoubtedly carved; the plaster is now lost. However, it is still possible in this area to make out the original carving of the kilt and part of the leopard skin cuts across the line of the bouquet in front of the king. Here, too, Pinudjem changed his dress from that of a king to that of a high priest. The portion of the figure rendered in paint (on the new blocks) shows only the final version. This suggests that the unemended figures of the king in the garb of high priest in the scene below (Kh. 80) are also of Ptolemaic origin. Evidence to this effect can be seen in the badly matched coil of stems which the king is holding, and in the composition of the blocks themselves, which are of a slightly different nature than the surrounding wall. The scenes on the west wall of the passage thus join those to either side of the doorway in the Courtyard

as evidence for a readjustment in the reign of Pinudjem whose significance has not yet been fully explained. The discovery of the painted scene on the hs-vase adds firm evidence that the change was in fact from king to high priest, rather than from high priest to king. (As an additional feature of some relevance, it might be noted that the scenes on the reveals of the door (Kh. 75, 76), which were executed by Nectanebo II and Alexander the Great, also show signs of alteration in the costume of the king. One possible explanation of this anomaly is that the scenes originally placed there by Pinudjem, containing these alterations, were faithfully reproduced by later restorers. We may expect to find similar changes on the face of the Pylon, which is also Pinudjem's work.)

The most significant piece of restoration undertaken on the west wall of the passage is a large area encompassing the heads and torsos of the deities in Kh. 78. Here restoration took the shape of extensive recutting; the wall surrounding the figures was cut down and the figures themselves remodelled. In a number of places, the join between the original figures and the reinforcement is not exact; this is due primarily to the fact that the recut figures are slightly heavier than the original. The arm of the goddess, for example, is broader in the reinforced area than in the original relief. A number of features point to the work in this area having been left unfinished. It is probable that the discrepancy between the earlier and later figures would not have been allowed to stand as such. In one instance, signs are incompletely carved; the same is true of the plural strokes in ntr.w in the inscription above the scene. Finally, the entire area of recutting is unpainted. These facts are difficult to square with the condition of the surrounding wall. The reason for the recutting itself is not clear. It is perhaps significant that the frieze above the recut area contains a replaced block. This may indicate that the collapse of the ceiling in the passage damaged this area of the wall more heavily than elsewhere; possibly a large ceiling block, in falling, fractured the block now replaced in the frieze and continued downward, abrading the surface of the wall beneath.

The evidence for restoration on Kh. 78-79 is difficult to interpret chronologically. The fact that the recut area is unpainted suggests that it is later in date than the repainting of the wall. Moreover, the unfinished state indicates that the work of recutting was the last restorative project attempted under the door. The style of relief is distinctly Ptolemaic; the figures are broad and voluptuous, the hieroglyphs excessively wide in relation to their height. Moreover, the ambitious scale of the project points to an administration of some resources and coherence. Contrasted with the rather half-hearted painted

restoration--in some cases applied directly over damage--this suggests two separate phases of restoration. The earlier attempt, in which the wall was repainted and perhaps replastered, was felt to be unsatisfactory and a more comprehensive program involving recutting was initiated, beginning with the faces of the gods--the most important area of the scene. The later program was then abandoned. In view of the reconstruction of both doorways in his reign, it is possible that the painted restoration represents work initiated by Nectabeno II. This initial project included the erection of both doorways, the carving of some scenes, and the repainting of the scenes on the west wall of the passage. It was interrupted by the upheaval of the second Persian invasion. When the Alexandrian conquest had succeeded in restoring order, the work of reconstruction was begun anew, in the course of which the decoration of the doorways was completed and the recarving under the doorway begun.

The fact that the three scenes on the west wall of the passage underwent such excessive and prolonged restoration is a tribute to the importance in which they must have been held. As depictions of the dedication of the Temple by its builder (at least by its last major Pharaonic builder), they were apparently considered to be of greater significance than other scenes in the Temple. This is underlined by the fact that none of the monarchs who may have had a hand in the restoration, from Nectanebo II to the later Ptolemies, replaced the name of Pinudjem I with their own cartouche.

As work was concluded in the Temple of Khonsu during the 1973-74 field season, the Survey staff turned its attention to another concession, the important reliefs of Seti I on the outer face of the north wall of the Hypostyle Hall in the Temple of Amon at Karnak.

These reliefs were completely re-photographed early in the season and a series of excellent enlargements made for the artist. By the end of the season, three of our four artists were working full-time on these reliefs, and succeeded in pencilling in over sixteen drawings which will be inked during the summer of 1974 and collated at the beginning of the 1974-75 season. This represents about 45% of the total number of drawings that must be done. We thus are optimistic that we shall be able to finish the drawings of the Seti wall by the end of the 1974-75 season, and the final publication of these reliefs will be ready for the printer by the winter of 1975 or early 1976.

EDITING THE NAG HAMMADI CODICES

by James M. Robinson

This year ARCE is sponsoring a seven months project at the Coptic Museum in Old Cairo preparing The Facsimile Edition of the Nag Hammadi Codices being published by the Department of Antiquities of the Arab Republic of Egypt and UNESCO, and collating the transcription of the texts for The Coptic Gnostic Library, the critical English edition being published by the Institute for Antiquity and Christianity.

Since the meeting of the ARE-UNESCO International Committee for the Nag Hammadi Codices in Cairo in December 1970 its Technical Subcommittee has returned annually for a two or three week work session (see the reports in earlier ARCE Newsletters). The current PL 480 grant* is intended to provide a more extended period of work to bring these editing activities toward their completion and to initiate the final conservation of the papyrus.

The expedition extends from July 1974 through January 1975. The core staff in residence during the whole of this period consists of the principal American investigator, Professor James M. Robinson, Director of the Institute for Antiquity and Christianity at Claremont Graduate School, assisted by two of his graduate students, Charles W. Hedrick and Stephen L. Emmel, and, as conservationists, Anita W. Robinson and Peggy Hedrick. Other members of the Technical Subcommittee responsible for the Facsimile Edition and of The Coptic Gnostic Library team responsible for the critical English edition come in for shorter work periods as their academic responsibilities permit.

In July an intensive comparative study of the eleven leather covers of the codices, the oldest surviving collection of leather bookbindings, lead for the first time to a distinction of the codices into three groups, one consisting of Codices IV, VIII and to a lesser extent V, another consisting of Codices VI, IX, X, and to a lesser extent II, and a third consisting of Codices I, III, VI and XI. A paper detailing the steps in the construction of the codices and the distinguishing characteristics of each group was presented at the Papyrological Congress at Oxford the last week in July.

When the research period began, the fifth volume of the Facsimile Edition (Codex V) was in the press; it was involved in the current research only to the extent of a few details cabled in from Cairo for last-minute inclusion. The work actually began with

* From the Smithsonian Institution to the American Research Center in Egypt

final verification of the work on the sixth volume (Codex IV), which went to press at the end of the summer. This is an extremely fragmentary codex; almost 150 inscribed fragments usually no larger than a fingernail were still unidentified when work began, even though the editors of the editiones principes of the two tractates comprising this codex had already the year before completed all the fragment placements they thought possible. Painstaking study of the papyrus fibres, tone, texture and profile made it possible for Hedrick and Emmel to place over thirty of these fragments, usually as islands far off-shore, results secondarily confirmed by the reconstruction of the text in the lacunae. All the fragments comprising each leaf were then carefully aligned and attached in place for final photography.

In August John Sieber, translator, and Bentley Layton, volume editor, of Codex VIII in the Coptic Gnostic Library worked out the final pagination of this fragmentary codex. This task had defied the efforts of each of the preceding years, but was completed this year by general advances in method and precision, by the use of ultraviolet lamps that render faded or abraded ink legible and thus revealed a few crucial page numbers in the areas of uncertainty, and by hypothetically reconstructing the rolls from which the quire of the codex was cut. For in this way horizontal fibres can be traced from one join in the roll to the next and thus from sheet to sheet in the codex. Thus the composition of the roll, once reconstructed, provides a basis for the sequence of sheets and leaves in the codex, a criterion especially useful when it is a matter of determining where missing leaves went, since such leaves cannot be themselves examined.

In September Rodolphe Kasser, the Swiss representative, and Søren Giversen, the Danish representative on the Technical Sub-Committee worked on the final preparation of Codices IX and X, which together will comprise the seventh volume of the Facsimile Edition, due to go to press at the end of 1974.

The half-way mark in this year's expedition was marked on 10 October by the visit of Dr. Henry Kissinger to the Coptic Museum and to our work there as an instance of an American research project in Egypt. In preparation for the occasion the project moved from cramped temporary quarters that had been necessitated by the electrical rewiring of the Coptic Museum to a spacious well-lighted third-floor room that had been constructed twenty years ago specifically for research on the Nag Hammadi codices, but often used for various other purposes in the intervening years. Given twenty-four hours notice, the project members spent a busy afternoon removing masking tape that had been on the windows since 1967, moving their tables, chairs and supplies to the room, and carrying on a bit of instant interior decoration. The tour of the walls of the Roman garrison Babylon beneath the Coptic Museum and of the exhibition halls of the



Secretary of State Kissinger listens to Dr. James Robinson describe the Nag Hammadi Codices Project. Left to right: James Robinson, Foreign Office First Under Secretary Mahmoud Abdel Gaffar, The Secretary, Director of the Coptic Museum Victor Girgis, John Dorman.



Secretary Kissinger examines the Nag Hammadi papyri with a magni-focuser. Grouped around the Secretary, left to right, are: Dr. Girgis, Ambassador Abdel Gaffar, James Robinson, Protocol Officer Ayoub Sharara, Anita Robinson, Charles Hedrick.

Museum itself was conducted by Victor Girgis, Director of the Coptic Museum. The tour concluded with a quarter of an hour in the Nag Hammadi project room, where the members of the team explained in very brief presentations the activity with which each was at the moment occupied, and responded to the incisive questions that Dr. Kissinger posed at each juncture of the visit.

PENNSYLVANIA-YALE-MUSEUM OF FINE ARTS, BOSTON,
GIZA PROJECT, SUMMER 1974

by William Kelly Simpson

During the summer of 1974 in the months of June and July a project was conducted to record several mastaba tombs discovered or reexamined between 1905 and 1940 by the late George A. Reisner. The staff consisted of Professor William K. Simpson (Director), Nicholas Thayer (Chief Artist), Lynn Holden (Artist and Epigrapher), Charles A. Ewell (Artist), and Miguel de Bragança (Assistant). Mr. Mohammed Hafiz was Inspector.

In the Western Cemetery, the mastaba chapel and exterior jambs and lintels of Yazen (G 2196) were copied by tracing, and measurements and photographs were taken of the chapel and its subterranean burial chamber with sarcophagus. The adjacent mastaba of Penmeru (G 2197) was also examined and its text traced. To the north the large mastaba of Seshemnofer I (G 4940; Lepsius No. 45) was also completely traced, since improvements could be made over the published copies made in the middle of the last century. The reliefs of the chapel of Seshemnofer II (G 2200), previously copied and inked by the Harvard-Boston Expedition, were checked and corrected, and the pillars in the entrance corridor were traced and measured. The statue chamber to the south of the mastaba had previously been planned and published by Junker. Tracings and photographs were also made of objects from these tombs in the Cairo Museum. It is planned to publish this material together with previously made plans and drawings as well as the finds from these mastabas in the collections of the Cairo Museum and the Museum of Fine Arts, Boston. Among the objects traced in the Cairo Museum were the sarcophagus of Seshemnofer II, a large slab with an offering list from the same mastaba burial chamber, and a hollow wand with a column of inscription. Tracings were also made in the Western Cemetery of the false doors of Hagy, Iytjentet, and Nykahap (G 2352) of which photographs existed in the Museum of Fine Arts records.

In the Eastern Cemetery, the drawings made the previous year in the mastabas of Khafkhufu I (G 7130-40) and Khafkhufu II (G 7150) were checked and corrected. The drawings made around 1930 in the mastaba of (QAR) (G7101) were brought back to the site

and corrections and improvements were made on these, based in part on several revisions made in 1951 by the late William Stevenson Smith. In the adjacent mastaba of Idu (G 7102) many sections, previously not drawn, were traced, so that a complete record now exists of the relief in this important tomb. Architectural notes were made on the chapel of Kawab, the eldest son of Cheops (G 7110-20), and his sarcophagus in the Cairo Museum was traced. It is planned to include these mastabas in the Eastern Cemetery in a separate volume of the new series Giza Mastabas, of which the first volume was published in 1974. All local currency expenses were borne through a grant to the Pennsylvania-Yale Expedition from the U.S. Department of State, Bureau of Educational and Cultural Affairs.

A NEW SOUNDING DEVICE TO ASSIST ARCHEOLOGICAL EXPLORATION

by Lambert T. Dolphin, Field Director

For several decades archeology has benefited from the application of magnetometers, gravity meters, aerial photography and resistivity surveys to locate and delineate subsurface features. During the past two years a group of radio physicists has been tackling the problem of the potential usefulness of short pulse radar for remote terrestrial sensing. The group from Stanford Research Institute, has recently been putting their equipment and methods to the test in a survey of the Pyramid of Chephren at Giza and its environs, under a joint research project with Ain Shams University, supported by the National Science Foundation.

The unique radar equipment developed for this specific application was tested in a California dolomite mine. Chambers in the mine were successfully located using the radar from outside the mine. The chambers were located 130 to 150 feet beneath the surface.

A similar feasibility experiment conducted for the University of Pennsylvania Museum has just been completed at Chaco Canyon, New Mexico. The two-frequency radar (50 and 500 Megahertz) used in Chaco Canyon was able to define many subsurface features associated with ancient mud walls and kivas to bedrock at depths to 40 meters.

Exploration of the Chephren Pyramid by radar is underway with an array of lightweight, portable equipment which operates from 10 megahertz to 150 megahertz, frequencies corresponding to the lowest part of the television band and below. One of the great difficulties in developing this specialized equipment was the need for an exceptionally short pulse--only one or two cycles of radio

frequency energy can be used. The pulse length is thus thousands of times shorter than normally employed in radar work, and the frequency much lower. Special antennas are also required to couple the radio energy into the rock or ground at the site. In the case of the pyramid equipment the antennas were made by flame-spraying molten tin on tan-colored linen.

It is tempting on the basis of successful development of suitable sounding equipment and several successes to predict the widespread application of this radar technique in archaeology. Unfortunately, radio waves do not in general travel very well beneath the surface of the ground. Moisture in soil and rocks results in radio-wave attenuation rates too high at many locations to allow any useful sounding. Some adjustment to the environment of the actual site is sometimes possible, however. For example, the attenuation factor usually falls with decreasing frequency and if one can tolerate the choice of a very low operating frequency one may be able to penetrate a greater distance into the subsurface medium than would be possible at higher frequencies. The lossiest of all materials are wet clay soils, where penetration of radio signals may be limited to one or two feet. Even so, SRI has developed a radar for use in locating pipes, cables, sewers and other artifacts beneath street intersections in a sister project not unrelated to the development of the archeological radar. Dry sandy soils and many types of rock are more amenable to sounding with radar signals than wet soils, yet it is usually best to take rock and soil samples ahead of time from the prospective site so that the dielectric constant and loss tangent can be measured as a function of frequency before field work begins. In the case of the Chephren Pyramid, two out of three limestone samples from the Pyramid showed sufficiently low losses that complete sounding of the body appeared to be possible. The third limestone, however, showed severely high attenuation which was highly dependent on relative humidity. While the annual rainfall in Cairo is only about an inch, the relative humidity is quite high due to moist breezes from the Mediterranean, so that ability to successfully probe the Pyramid may be limited if the third type of limestone (or even lossy Mortar) was used extensively in the interior of the Pyramid.

The SRI work at Giza follows the interesting cosmic ray experiments of Prof. Luis Alvarez, Nobel Laureate from the University of California. From within Belzoni's chamber Prof. Alvarez, through a statistical study of cosmic ray flux vs. angle, determined that it is unlikely that other chambers exist in the body of the Pyramid. The cosmic ray experiment says nothing about the regions in bedrock below the existing chamber.

The SRI work has begun with an evaluation of the actual radio frequency properties of the Pyramid and the bedrock.

Included in the work will be surveys of the Pyramid and the surrounding outside pavement areas where boat pits may very well lie undiscovered. Time permitting, the SRI team will visit other sites in Egypt as recommended by the Egyptian Department of Antiquities. At the conclusion of the present work the sounding equipment will be given to Ain Shams University, where Egyptian colleagues can continue to use it in archeology.

NOTES ON ACTIVITIES IN EGYPT

ARCE

The Goedicke expedition completed its second season, after three months of excavating in the southeast area of the Giza complex.

Dr. James M. Robinson, Director of the Institute for Antiquity and Christianity, Claremont Graduate School, arrived in Cairo the end of June with members of his team to continue work of collating, preserving and publishing the Nag Hammadi Codices at the Coptic Museum.

Mr. James F. Romano arrived in Cairo in mid-August on a four months project involving a study of the iconography of the God Bes.

Dr. Donald Redford of Toronto University, Director of the Akhenaten Temple Project, was in Cairo and Luxor during August.

Dr. David O'Connor of the University Museum, University of Pennsylvania, arrived in Egypt in mid-September for eleven months. For five of these he will direct the University Museum excavations at Malkata. Under the sponsorship of the ARCE, he will commence excavations in the area east of the Karnak enclosure wall, which is a new phase of the Akhenaten Temple Project, oversee the work of the ATP team in Cairo and assist in preparations for the International Conference on Egyptology to be held in Cairo January 5 - 9, 1975.

During September Professor Edward L. Ochsenschlager, Director of the Archeological Research Institute of Brooklyn College of the City University of New York, visited Taposiris Magna, approximately 50 kilometers southwest of Alexandria.

Miss Biri Fay of the Brooklyn Museum spent two weeks in Egypt in September in connection with the Brooklyn Museum project to assist in the preparation of the Luxor Museum.

Dr. Gamal Mokhtar, President of the Organization of Egyptian Antiquities, left for the United States on September 26, as the guest of the ARCE, on a tour which will take him to New York, Boston, Philadelphia, Washington, Toronto, Detroit, Chicago, San Francisco and Los Angeles.

Other

A new Cabinet of Ministers was announced on September 26. The Premiership, previously held by President Sadat himself, was entrusted to Dr. Abdul Aziz Hegazy, who had held the post of First Deputy Prime Minister in the previous Cabinet. Only four ministers were replaced: Health, Agriculture and Land Reclamation, Industry and Mining, and Supply and Home Trade. One new ministry, headed by a Minister of State for Economic Cooperation, was created. Dr. Ismail Ghanen, Minister of Higher Education, and Dr. Youssef el Sebai, Minister of Culture, retain their positions.

A team of six scientists from the Stanford Research Institute, headed by Dr. David A. Johnson, Principal Investigator, and Dr. Lambert Dolphin, Director, arrived in Cairo on September 20 to spend six weeks scanning the lower level, the base and the immediate vicinity of the Chephren Pyramid for hidden chambers. Though the current operation is a continuation of the "x-ray" project carried out by the Lawrence Radiation Laboratory, University of California at Berkeley, in collaboration with Ain Shams University, instead of analyzing the cosmic rays penetrating the pyramid, the team will use a portable electromagnetic device, specially developed for archeological application in Egypt, which can be directed horizontally or downwards. The technique is described elsewhere in this Newsletter.

Mr. Joseph A. Bertot, Program Officer, Near East and South Asian Programs, Bureau of Educational and Cultural Affairs, Department of State, visited the Center during the first week in October.

A recent relaxation in the Security regulations governing the movements of foreigners in Egypt has resulted in the following: the Fayyoun Oasis is no longer off-limits and can be visited without prior permission; foreigners driving to Alexandria are now permitted to use the Desert Road; the Barrage, located on the Nile just north of Cairo, is open to foreigners.

The month of Ramadan commenced this year on September 17 and was expected to end on October 16 or 17.

Transient Quarters Available in Cairo

To assist in meeting the shortage of hotel space in Cairo, the houseboat Fostat is now available to members and friends of the ARCE transiting Cairo. Reservations should be made well in advance by contacting the Center. The cost, subject to change, is LE 3 per night for bed and breakfast. Students are entitled to 50% reduction. Initially at least, luncheon and dinner will not be offered. The Fostat is moored in Giza, just south of the University Bridge, across the street from the Turkish Embassy.

THE CENTER'S GUEST BOOK

The traditional heat of an Egyptian summer did not significantly affect the stream of visitors to our Center.

During the latter part of June, Mr. Earl L. Ertman arrived to join Dr. Goedicke's expedition at Giza. Dr. William Kelly Simpson, accompanied by Nicholas Thayer, Charles Ewell and Miguel de Bragança, resumed the work of the Boston Museum of Fine Arts in the cemeteries in Giza. Dr. Mahmoud Manzalaoui of the University of British Columbia, accompanied by Dr. Magdi Wahba, of Cairo University, called. Mr. Fred Anderegg of the University of Michigan, formerly a member of an ARCE-sponsored expedition to Saint Catherine's Monastery, and Dr. Kenneth L. Crose of Anderson College, Indiana, leading an orientation tour of mid-Western college professors, stopped in to be briefed on latest developments. Dr. Leland Bowie of Temple University, completing his year of research in Cairo, came in to say good-bye.

Our first visitors in July were Mrs. Barbara M. Elder of U.C.L.A. and Dr. Gerald M. Browne of the University of Illinois. Lanny and Martha Bell, reluctant to leave Luxor after another season with the University Museum expedition at Dira Abu El Naga, showed up in Cairo weeks after the last member of their expedition had returned to the States. The James M. Robinson and Charles Hedrick families, both from the Claremont Graduate School in California, arrived to commence seven months of collating and publishing the Nag Hammadi Codices in the Coptic Museum. Dr. Hassan El-Sayed Hassan, Foreign Cultural Relations in the Ministry of Higher Education, and Miss Zeinab Sadek, journalist and writer for Rose el Youssef, visited the Center. Dr. William R. Polk of Chicago University arrived to take up temporary residence in Cairo. Mr. Piene and Mrs. Rosemary Levai of the Marlborough Gallery and the Metropolitan Museum respectively, called. Other visitors to the Center during July included: Ms. Ann McClendon of Golden West College, Dr. Bernard Weiss and Dr. Zaky Iskander of the American University in Cairo, Dr. James M.B. Keyser of the UCCB, Mr. Lynn E. Holden of Yale University, Mr. Paul Griffith of Hanover College and Dr. Douglas L. Patton of New York University.

During August Mr. Barry Kemp of the University of Cambridge transited Cairo en route to another season at Malkata with other members of the Pennsylvania Expedition, including Anthony Leahy, Colin Hope, Michael Coulton, Michael Jones and Ann Mintz. Mr. Robert Mertz and Mr. Cedric Grant, both of the First National City Bank, London, and Mr. Richard H. Adams, Vice-President of the International Contracting and Services Corp., Beirut, stopped by the Center. Mr. James Romano of the Institute of Fine Arts arrived to begin four

months of research in the Cairo Museum, Dr. Bentley Layton of Harvard's Society of Fellows arrived to join the Nag Hammadi Codices team and Ms. Biri Fay of the Brooklyn Museum came to Egypt to check on the progress of the Luxor Museum. Mr. Richard Critchfield of the Christian Science Monitor stopped by for a briefing on current archeological projects in Egypt. Other visitors to the Center during August included: Dr. Akbar Muhammad of Vanderbilt University, Dr. Dawlat El Arab of Cairo University and Mrs. Georgina El Monasterly of Oise, France.

Our first visitor in September was Prof. Edward L. Ochsenchlager of Brooklyn College, C.U.N.Y., who was accompanied by his parents, Mr. and Mrs. David Ochsenchlager. Mr. Stephen L. Emmel of the Claremont Graduate School joined the Nag Hammadi Codices group. Dr. David A. Johnson of the Stanford Research Institute expedition to probe the Chephren Pyramid and its environs for chambers and pits called at the Center with other members of his expedition including Dr. Lambert Dolphin, Dr. George Octzel, Dr. John Tanzi, Dr. Bob Bollen and Mr. S.A. Buckingham. Additional members of the Pennsylvania Museum expedition, in transit for Malkata included the Expedition Director Dr. David O'Connor, Anthony Spalinger, William C.S. Remsen, Karen Polinger, Sue Anderson, and Ilene Nicholas. ARCE Fellow Dr. James Jankowski arrived with his family, as did Dr. Kathleen Howard Merriam from Bowling Green State University, with her husband Dr. John G. Merriam, also in Cairo for a year's sabbatical. Other scholars to whom the ARCE is extending sponsorship arrived, including Dr. Robert L. Tignor of Princeton and Dr. Gladys Marie Frantz of the University of Michigan. Profs. Bernard V. Bothmer of the Brooklyn Museum and Jaroslav Stetkevych of the University of Chicago called at the Center. Visitors from Beirut included Dr. William A. Ward, Egyptologist at the A.U.B., and James H. Le Feaver of the American Embassy. Visitors from Greece included John McH. Camp II and Susan I. Rotroff, both from the American School of Classical Studies in Athens, and Otto Meinardus, Pastor of St. Andrews American Church in Athens. Dr. and Mrs. David Lippman, the latter a member of the ARCE, visited Cairo for a few days en route to Ethiopia. Francis Boardman of the International Monetary Fund in Washington and his wife called. David L. Mechelmore of the Associated Press stopped by for a briefing. Other callers to the Center during September included: Mr. and Mrs. Arthur Burkhardt of Aiken, South Carolina, Dr. Manfred Bietak of the Austrian Archeological Institute of Cairo, Dr. H. De Meulenaere of the Queen Elizabeth Egyptological Foundation in Brussels, Ms. Cordelia Benedict of the Ford Foundation in Cairo, Ms. Joan Cantori of the University of Maryland, Ms. Deborah L. Mark of the University of Chicago, Mr. Norman McCrummen of Marion, Alabama, and Mr. Walter Glacy of Waco, Texas.

1974 ANNUAL MEETING
ABSTRACTS OF PAPERS

DISCOVERIES AT DIRA ABU EL-NAGA, 1974

by Lanny Bell, University Museum, University of Pennsylvania

The progress of the fifth season of the University Museum's Dira Abu el-Naga Project may be summarized as follows:

In the tomb (No. 35) of the High Priest Bekenkhons I (temp. Ramesses II), we succeeded in reading an inscription naming two of his younger brothers: the Second Prophet of Amun Roma and the "Stable" master of the [Residence] Ipuy. The latter is also known from the inscriptions on three statues from the Karnak Cachette; the former is none other than the later High Priest Roma-Roy (Tomb 283). Thus the parentage of Roma-Roy is finally established: both he and Bekenkhons I were sons of the Second Prophet Roma I, whose titles are preserved in Tomb 35. As Second Prophet, Roma II served under Bekenkhons I, whose tenure as High Priest lasted about 27 years. He may have despaired of living long enough to succeed his brother in that office, for his tomb was partially decorated when he was only Second Prophet. Equipped with the discoveries of this season, as well as new collations of the relevant inscriptions at Luxor and in the Cairo Museum, we are now prepared to undertake a serious study of the chronology of the High Priests of Amun under Ramesses II. (Already we have been able to dispose of the fictitious High Priest Meryamun: cf. PM II², p. 178.)

For the High Priest Nebwenenef (Tomb 157), we have tentatively identified his mother as the [Chief of the Harim of] "Hathor" Mutnefret (to be distinguished from the Chief of the Harim of Nekhbet and Songstress of Amun Nefretmut, wife of the Viceroy of Kush Setau: Tomb 289). With the positive identification of the head of Nebwenenef in a photograph supplied to us by Jürgen Settgast (who saw this piece on the European antiquities market in 1972), we can now reconstruct entirely our black granite statue group of Nebwenenef and his wife Takhat: cf. Expedition, vol. 15, no. 2 (Winter 1973), pp. 24-5, 27.

In Tomb 282 we have at last established the name of its owner: the Chief Bowman of Kush Nakhtmin (temp. Ramesses II), son of the Chief Bowman of Kush Pennesuttaui (Tomb 156). This identification had already been proposed to me by Labib Habachi, who had reconsidered the conclusions of his own article in JEA 54(1968), pp. 107-13, when in 1972 he found a new graffito of Nakhtmin on Biga Island (to be published by him).

With the assistance of Bill Murnane of Chicago House (and one of our epigraphers in 1972), Labib Habachi and Dr. Gamal Mokhtar, we purchased at Luxor the base of a black granite standing figure of the High Priest Bekenkhons II, which completes the statuette of him now in the Boston Museum of Fine Arts (Inv. No. 07.645).

Miscellaneous items to be discussed are the discovery of the name of Mertseger, the wife of Bekenkhons I, on a fragment of her smashed red granite sarcophagus in the burial chamber of Tomb 35; fragments of some unusual stamped terracotta shawabtis of Nebwenenef; two depictions of the presentation of the four aspects of the personality (ba, ka, heart and shade) in the tomb of Nebwenenef, and the parallels; new evidence for the ram-headed wr-hk³w implement in the Opening of the Mouth ritual.

SIGNS OF CHANGE: HIEROGLYPHIC VARIATIONS AT EDFU

by Robert S. Bianchi, Institute of Fine Arts, New York University

The so-called "Macedonian garment", a fringed shawl wrapped around the body, appears several times in the relief decoration at Edfu, and is each time associated with some modification of the sed-festival. The king in these scenes is habitually granted longevity and receives the attributes of power, e.g., the emblematic staff and the testament of inheritance, from a deity who thereby guarantees the long life of the king and the stability of his reign. The deity is either Thoth or another member of the Egyptian pantheon who partakes of the characteristics of Thoth; Khonsu-Thoth, Seshat or Horsiese, for example, may assume the role and function of the god of writing and perform the proper rites in his stead.

One such scene, the third in the second register of the interior face of the enclosure wall (Edfu, VI, p. 277; X, pl. CL; and XIV, pl. DXCIV) is a typical example of the series and illustrates some characteristics of Ptolemaic art as found at Edfu.

The most important characteristics are the wealth of signs which the scribes had at their disposal, and the multiplicity of values for any given sign. This results in a richness of word play, as seen in the toponym for Edfu, "The-House-of-the-Falcon", written as if read "Hathor". The plurality of values enables a repeated word to be rewritten with different signs. Wbn, "to shine", for example, is written first with two nw-pots and second with the dd-pillar.

Ptolemaic verbs at Edfu sometimes exhibit one of two almost antithetical changes. One tendency is to syncopate certain verbs by dropping the final, weak radical. Equally frequent is the loss of the second element from a final, double consonant. 3mm, "to grasp", is habitually written 3m. Antithetically, the tendency to augment verbs is characterized by the use of tw or wt which here seem to have expletory force without any grammatical impact. This may be due in part to an aesthetic desire to fill up a quadrant when the sign immediately following is long and narrow. There is a similar tendency to begin each of the end columns with the same signs.

In general, I have relied heavily on Fairman's work for the values of the signs. The work of the "cryptographic/enigmatic" school, on the other hand, has been less applicable to this particular series.

THE DATING OF THE BERLIN "TRAUERRELIEF"

by Edward Brovarski, Museum of Fine Arts, Boston

A discussion of British Museum stela No. 972 and its relevancy to the dating of the Berlin "Trauerrelief".

PUNS AND PICTOGRAMS

by Virginia Lee Davis, Yale University

One of the main difficulties in identifying Egyptian constellations lies in bridging the gap between sophisticated figures from mythology and the rough abstract patterns actually formed by the stars in the sky. When only these two extremes are preserved to us the problem remains insoluble. However, when a simple intermediate form can be recovered, then the train of development unfolds quite nicely through a series of aural, visual and semantic associations to the final finished picture. The possibilities of this approach to the problem will be explored in Pyramid Text material pertinent to the mythological history of the Big and Little Dippers.

THE CAP-CROWN OF NEFERTITI: ITS FUNCTION AND PROBABLE ORIGIN

by Earl L. Ertman, University of Akron

One of the headdresses worn by Queen Nefertiti, the so-called "cap-crown", was thought to have originated during the Amarna Period and to have been adopted by later rulers. This paper

will present what is presently known about this type of headdress and will attempt to relate it to other royal crowns like the Kheprish crown worn by kings beginning in Dynasty XVII. Similarities and differences between these crowns will be established relying on the shape, color and surface decoration of each. Representations of Queen Nefertiti and her daughters wearing the cap-crown will be illustrated and discussed as Berlin 21, 263 and 15000, Brooklyn 16.48, drawings of reliefs from Amarna tombs and temples, and the gold foil reliefs from a wooden shrine of King Tutankhamun. Suggestions concerning the original ritual function of this cap-crown will be explored through its use by kings Mycerinus?, Pepi II, Sesostris I, Menkure Senaib and Seti I. The preceeding examples plus illustrations of the use of this crown through the Roman Period will serve to indicate the continuity of this functional royal headdress throughout much of Egypt's history.

THOUGHT COUPLETS AND CLAUSE SEQUENCES IN A LITERARY TEXT: THE MAXIMS OF PTAH-HOTEP

by John L. Foster, Roosevelt University

Certain ancient Egyptian poems are constructed in terms of what can be called "thought couplets" --pairs of lines with a careful patterning of likenesses and differences of rhetoric, syntax and meaning using such devices as parallelism, antithesis and series. It can be shown that Ptah-hotep's Maxims--an example of the wisdom text genre (and, to us, an example of non-fictional prose)--display a structure identical with those poems, like "Hymn to the Nile", employing thought couplets. We thus have some firm evidence that writings which we today would distinguish very strictly into prose and verse were composed by the ancient Egyptian writer in a common literary style. The presence of couplets in the Papyrus Prisse version of the Maxims also indicates that this common literary style was in use very near the beginning of the ancient Egyptian literary tradition, even though the verse points used to mark couplets were not employed until the New Kingdom.

If, as the evidence begins to indicate, thought couplets were rather common in ancient Egyptian literary texts, further investigation of the nature of the couplet seems to yield some interesting results. Using the more than 200 verse lines (comprising some twenty of the Maxims) where the verse-point structure is ascertainable, one discovers that just as position within the individual clause (word order) is basis for understanding its meaning, so too position of the clause within the thought couplet is basic for conveying the meaning of the complete sentence in those literary texts--whether written in "prose" or "verse"--structured in terms of couplets. Thus, it seems, certain rules describing clause sequences within the couplet can be developed; and these appear to signal relationships between

independent and dependent clauses and to clarify matters like coordination and subordination. Such rules, if confirmed and widely applicable, would be a significant aid in restoring and bringing more certainty to the reading of ancient Egyptian literary texts.

THE CEMETERY AT NAGA EL-HAI (QENA)

by Rita E. Freed, Institute of Fine Arts, New York University and Museum of Fine Arts, Boston

The Predynastic and Early Dynastic cemetery at Naga el-Hai, located near the modern city of Qena, was excavated in 1913 as part of the Harvard-Boston Expedition. About 1500 graves were investigated, and it is likely that still more lie under the village of Naga el-Hai.

Use of the cemetery began with the commencement of the Nagada Culture, continued throughout its duration, and probably extended into Early Dynastic times. The majority of graves which can be dated come from the later phases. A special development is evident (horizontal stratigraphy), and a special area appears to have been reserved for children. Thermoluminescent examination of four potsherds produced dates ranging from 4,280 B.C. to 2,593 B.C.

Although the bulk of the material culture excavated at Naga el-Hai was ceramic, the cemetery also yielded several fine slate palettes, a zoomorphic ivory comb, a human-headed ivory peg, and an anthropomorphic clay figurine. The similarities between the material culture and burial customs at Naga el-Hai and other contemporary cemeteries are many. The large number of graves in the cemetery indicates that it was an important center of Predynastic and Early Dynastic activity.

LUSTERWARE IN EGYPT

by Fay A. Frick, San Diego State University

Lusterware is the most ubiquitous type of Islamic ceramics. It appears on Islamic sites from Spain to India, from Turkey to the Sudan. Its origin has been disputed for a half century by scholars from a half dozen countries. Impressive collections can be found all over the world. Yet a typology has not yet been formulated which might satisfactorily identify the ware.

The largest number of finds come from Persia and Egypt. The Persian material is the more documented but the information is incomplete. The Egyptian material is less documented and too fragmentary to be clear.

This paper presents an initial typology of the lusterware from Egypt, mainly Fustat, in an attempt to establish a firmer basis for the study and interpretation of the lusterware at hand and to serve as a framework for identifying future findings.

A DISCUSSION OF FOUR CYLINDER SEALS FROM THE COLLECTION OF THE HARVARD SEMITIC MUSEUM

by Florence Friedman, Brandeis University

The paper will deal with the date, provenance, classification and meaning of a group of cylinder seals from the Archaic Period of Egypt.

THE APPLICATION OF CLUSTER ANALYSIS TO THE IDENTIFICATION OF THE "ELDER WOMAN" FOUND IN THE TOMB OF AMENHOTEP II

by James E. Harris, University of Michigan
Charles Kowalski, University of Michigan
Edward Wente, Oriental Institute, University of Chicago

After a search of almost five years the mummy described by G. Elliot Smith in *The Royal Mummies* (1912) and labeled "Elder Woman" was located by Ibrahim el-Nawawy, assistant curator of the Egyptian Museum.

This mummy had been resealed in a side chamber of the tomb of Amenhotep II and hence, could not be examined at the Egyptian Museum with the other mummies in the Royal Collection. In March, 1974 this side chamber was re-opened under the supervision of Dr. Ramadan Saad, Chief Inspector at Luxor and the three mummies uncovered were examined by conventional and cephalometric x-ray techniques. The x-rays of the "Elder Lady" were evaluated in detail to determine age at death and to characterize the craniofacial skeleton. Drs. Krogman and Baer determined this mummy to indeed be female and of the age range 30 to 35. The application of "Cluster analysis", a biostatistical approach through which this mummy was compared to all other Queens in the Royal Collection (XVII through XXI dynasty) resulted in a biological "pairing" of the "elder lady" with Thuya. The implications of this approach will be discussed.

THE MAMLŪK SCHOOL OF GEOMETRIC ART

by Manuel Keene, Metropolitan Museum of Art

My talk would attempt to show, on the basis of extensive documentation of Islamic infinite-repetition patterns* that: 1) roughly the first half of the Bahrī period can be characterized as one of unmistakable, unavoidable and remarkably strong Anatolian influence; 2) that after this time (after around 1320 A.D.) Mamlūk Egypt shows an increasing independence and creativity in the origination and application of designs. It even seems (in the early fifteenth century) to have contributed a whole new family of patterns, a particular type employing the fourteen-pointed star and based on the angles inherent in the heptagon; 3) and that the Burjī period contributed a number of other outstanding achievements in geometric pattern, not the least of which are Islam's most beautiful and successful examples of the fitting of complex infinite-repetition patterns to curved and diminishing surfaces.**

*Primarily those in Jules Bourgoïn's Les éléments de l'art arabe: le trait des entrelacs, Paris, 1879. Aside from documentation from published photographs, I have done over two years of intensive photographing and study of Cairene monuments.

**Most notably the two domes of the period of as-Sultān al-Ashraf Barsbāy and both in Cairo's Northern Cemetery, that of Gānī Bek and the anonymous one in the Barsbāy complex itself.

HEADS, BUSTS, AND TORSOS IN EGYPTIAN SCULPTURE

by Jean L. Keith, University of Connecticut

Except in hieroglyphs, the partial representation of the human body is unusual in pharaonic Egyptian art. There are some sculptures made in the Old, Middle and New Kingdoms which intentionally portray only the head, the bust (head and shoulders) or the torso and head. As part of an investigation of these objects, the paper will present some of these sculptures located to date and attempt to place them in their aesthetic and functional context.

THE THIRTY SQUARE DRAUGHT GAME: A DISCUSSION OF THE MATERIAL, PICTORIAL AND TEXTUAL EVIDENCE

by Timothy Kendall, Museum of Fine Arts, Boston

The Egyptian game of snt will be discussed with the aid of slides to show the development of the playing board from the earliest dynasties to the Graeco-Roman period. Pictorial representations of the game being played, as well as the texts accompanying these scenes, will be treated and explained, so that the approximate mode of play as well as the object of the game can be suggested. It is hoped that this paper will considerably update many of the conclusions of Pieper (ZAS 66, 1930) and Needler (JEA 39, 1953), the traditional authorities on the subject.

THE DATING OF THE TURIN PAINTED LINEN

by Lynn Liebling

Although the Turin painted linen from Gebelein has been recognized as belonging to the Predynastic Period, no serious attempt has been made to attribute it to either the Amratian or the Gerzean culture. In order to do so, one would need to compare the Turin linen to the other painted materials from the Predynastic Period, which include two types of pottery and a wall painting: the Amratian red-polished ware decorated with white paint (Petrie's C ware); the Gerzean buff ware decorated with red paint (Petrie's D ware); and a unique Gerzean work, the Hierakonpolis tomb painting. Such a comparison reveals that the Turin painted linen contains characteristic features of the painting styles of both cultures. Thus, the linen can be assumed to date to the period of transition between the Amratian and the Gerzean.

THE EXPRESSION Iri Hrw Nfr

by David Lorton, Johns Hopkins University

The expression in question is usually interpreted as co-noting unbridled, secular hedonism. A passage from the mortuary stela of Taimhotep contains a list of activities, "drinking, eating, drunkenness, sexual intercourse" which is commonly understood as specifying iri hrw nfr. By way of contrast, in a previous study, I rendered the passage in such a way that the list of activities appeared to be the opposite of what the author intended by iri hrw nfr. Review of a number of passages shows that sexual intercourse is specifically excluded from the activity iri hrw nfr, thus justifying my own interpretation. Further, the evidence shows that the expression refers specifically to the enjoyment of a banquet or fine meal, whether religious or secular, so that it assumes the character of an idiomatic expression with limited application.

MORE EVIDENCE OF THUTMOSE IV IN ASIA

by Edmund S. Meltzer, University of Toronto

Two unpublished objects can now be added to the material collected by Givon in his study of "Thutmosis IV and Asia" (JNES 28: 54-9):

(1) A scarab inscribed with the prenomen Menkheprure, in a private collection. The owner acquired it in Jerusalem in 1964 and was told that it had been found at Dothan; the workmanship resembles other examples from the second half of the Eighteenth Dynasty.

(2) A sandstone block at Karnak inscribed with four partial columns of hieroglyphs, the last of which reads, "You have hacked up the walls of Asia." While this block bears no royal name, it resembles others of Menkheprure from the pillars of his sed festival hall extracted from the Third Pylon by Chevrier. The reasons for the attribution of this block to Thutmose IV will be discussed.

PROGRESS REPORT ON THE DECIPHERMENT OF MEROITIC

by Nicholas B. Millet, Royal Ontario Museum

After the pioneering efforts of F. Ll. Griffith on the decipherment of the ancient Meroitic script and language, there was a falling-off of interest in the subject on the part of Egyptologists and Sudanologists. The recent Nubian Salvage Campaign, however, produced a considerable access of new material, and scholarly attention has again been engaged in the problem. Much of the work being done now is both exploratory and highly technical, and is often published in out-of-the-way journals, or in newsletter format in the Bulletin d'informations meroitiques, intended primarily for those engaged in the problem. It seems therefore desirable that occasional progress reports should somehow be rendered to the wider world of Egyptological scholars.

Prominent features of the new approach to the problem are the application of computer science, the elaboration of new methods of structural analysis, and attempts to investigate possible connections between Meroitic and other languages of the Sudan. Workers vary in their assessment of the likelihood of reaching the "semantic level" with available material, and the lack of agreed standards on the acceptability of proposed glosses is still an obstacle.

REPORT ON THE WORK OF THE AKHENATEN TEMPLE PROJECT, 1974

by Donald B. Redford, University of Toronto and University Museum, University of Pennsylvania

The paper will concern itself with a report of the reliefs matched and the results of the research undertaken during the first nine months of the present calendar year. The scenes to be discussed include, inter alia, palace scenes, selected scenes of the sed festival, scenes of foreigners, and offering scenes. In addition material will be presented bearing upon the style of representation of the king and the problems related to the chronology of the Karnak talatat.

EXCAVATIONS AT FUSTAT: 1968-1973

by George T. Scanlon, American University in Cairo

Three further seasons (1968, '71 and '72) were devoted to Fustat-B, extending the area uncovered in 1965 and 1966. The northern and southern sectors were united, and the great funerary route, the Darb al-Ma'asir was discovered and excavated for 70 meters of its route. The street plan suggested in 1966 was elaborated, allowing six domiciliary areas: A through F. Only the latter remains without complete street definition. Both a Fatimid "proletarian" quarter and a 7th century serdab have added significantly to our understanding of the living patterns at Fustat. A superb 11th century lusted albarello and fragments of a mid-8th century lusted glass goblet with an inscription were among the more important finds. Numismatic evidence and supportive stratigraphical analysis have allowed sharper chronological focus and necessitated the re-opening of the question of early lead glazing in Islamic Egypt.

A short six-week season in September - October, 1973 returned us to Fustat-A, to correct and re-plan the results of the 1964 season, our first at the site. The highest mound in our concession was analyzed, and proved to be a true one, and not a tip-heap, the Chinese shards within being particularly notable. The aqueduct discovered in 1964 was uncovered to the edge of the concession, and proved to have no take-offs en route but was intended for the exclusive use of the bourgeois quarter attendant to Fustat-B. A shard with the Mamluk armorial blazon of a battle-axe, the second to come to light, was discovered in the mounds. Again notable cut-glass of the 9th century came out of an estopped sanitation pit.

A WOODEN BOX OF THE GOD'S FATHER AY IN THE BERLIN MUSEUM

by Otto J. Schaden, University of Minnesota

While the texts and one general photograph of this small wooden box (Cat. No. 583; Inv. No. 17555) have been published, no detailed account of the scenes thereon has ever appeared. Aside from the texts, there are two end panels with funerary scenes, depicting Ay, his wife (Ty) and a man pouring libations. Ay is represented as a mummy. Mortuary scenes are rather scarce during the general period of Pa-Aw-n-Re (Amenophis IV/Akhenaton), who is named once on the box. These features will be discussed and an attempt made to establish a more specific date within the reign of Akhenaton for the construction of this box.

A "PHOENICIAN" SCARAB FROM ITALY

by Alan R. Schulman, Queens College

A reexamination of a "Phoenician"-type scarab from Ossimo Superiore, Italy, published by the author several years ago, has led to some interesting conclusions about the nature of "Phoenician" scarabs and the cryptographic use of the royal name. The writing of the latter on the usually oversized scarabs of the former type, often incorrectly, has inclined many scholars to describe such pieces as meaningless or enigmatic imitations of Egyptian scarabs, but these inscriptions appear to be cryptograms, trigrams of Amun. Thus, the "Phoenician"-type of scarab may be taken as indicative of the presence, if not the spread of the Amun in those areas where such scarabs have been found.

NAṢĪR'S RULE AS REFLECTED IN ṢABŪR'S MA'SĀT AL-ḤALLĀJ

by Khalil I. Semaan, SUNY, Binghamton

In his prize-winning play, Ma'sāt al-Ḥallāj, Ṣalāḥ 'Abd al-Ṣabūr discusses rulership, government, police behavior, religious corruption and servitude to the state, and inter-human relationships under conditions of less than democratic statesmanship. Some critics and political observers think that what Ṣabūr is trying to do relates to conditions that prevailed in Naṣīr's Egypt.

This paper is an attempt at isolating references to government and rulership and studying these references in the light of what is known about the life and work of Abū Maṣṣūr al-Ḥallāj, (d. 922 A.D.).

THE IDENTITY OF A FIGURE IN THE TOMB OF KENAMUN AND THE CHIEF PRIESTS OF ONURIS

by Charles C. Van Siclen, III, Oriental Institute, University of Chicago

The chief priests of the god Onuris have left a sizeable number of monuments through which it is possible to reconstruct the sequence in which they held office during the Eighteenth and Nineteenth Dynasties. The destroyed figure of one of these, an unknown Mayro of This and Overseer of the Priests of Onuris appears in the tomb of Kenamun (TT93). Norman de Garis Davies originally identified the figure as belonging to Min, owner of TT109. Kees and Helck have rejected this view and have seen the figure as the unknown owner of the now lost Theban tomb A.19. It is most likely that these latter two are correct, and further, the person in question is none other than Amenhotep, son of Nebiry, the owner of a fine statue now in the Brooklyn Museum.

THREE STELAE IN THE ORIENTAL INSTITUTE

by David P. Silverman, Oriental Institute, University of Chicago

A project to prepare a catalogue of various objects on display in the collection of the Oriental Institute Museum was recently begun, and, therefore, a careful study of the pieces chosen for illustration had to be made. In the course of examining the records relating to the Egyptian objects, several other pieces which had been in storage came to our attention. Three stelae from among those on display and in storage had many features of interest, and it is this trio, dating to the Old and Middle Kingdoms, that will be discussed and illustrated in this paper.

EGYPTIAN RELATIONS WITH PALESTINE IN THE EARLY SECOND MILLENNIUM

by James Weinstein, University of Pennsylvania

The nature and extent of Egyptian relations with Palestine in the early second millennium will be examined in this paper. The primary data for this study will be the Egyptian imports and Palestinian copies of such imports as have been found in Middle Bronze IIA and transitional Middle Bronze IIA/B burials and occupational deposits. A typological analysis of the scarabs from these contexts provides some evidence for an approximate terminus post quem for the transition from MB IIA to MB IIB in Palestine in the third quarter of the seventeenth century B.C.

A reconstruction of the trade routes along which the Egyptian imports may have travelled indicates (1) a direct route across Sinai, up the coastal plan and through the Carmel Ridge to

Megiddo, and (2) an indirect route via coastal Syria down into Northern Palestine, eastward across the Plain of Esdraelon, then branching off into the Central Range or continuing on into the Jordan Valley.

There is no indication that any of the MB IIA burials in which Egyptian material occurs were of Egyptians living in Palestine. Moreover, none of the types of artifacts which might reflect an Egyptian political, military, or organized commercial presence in Palestine appear in any MB IIA contexts. By contrast, the archaeological and textual data attest to an active and extensive Egyptian political and commercial relationship with coastal Syria in this period.

Finally, an attempt will be made to date the Execration Texts based on the archaeological and cultural evidence from Palestine. The Berlin Texts may date to the middle of the MB IIA Period, while the Brussels Texts should date to the end of MB IIA or beginning of MB IIB.

THE DATE OF SENEPTISI AT LISHT

by Bruce Williams, Oriental Institute, University of Chicago

The tomb of Seneptisi, found near the pyramid of Amenemhat I at Lisht, has been used as a standard for the typology of objects and burial customs of the Early Middle Kingdom. Close parallels were found in the tombs excavated at Dashur, Aibre Hor, Nubhetep, Khnemit and Ita. The use of anthropoid coffins (in all but Hor), divine scepters, flails and similar types of jewelry as well as the absence of models grouped these burials closely together. Upon this group of tombs was based the hypothesis of the Heracleopolitan burial as well as the archaeological chronology of the Middle Kingdom. It is now known that Aibre Hor was not buried in the Twelfth, but the Thirteenth Dynasty. His burial, though similar, was typologically simpler than Khnemit, Ita, Nubhetep and Seneptisi. Without clear evidence dating them in the Twelfth Dynasty, these other burials must be placed in the Thirteenth, about the middle of the Eighteenth Century B.C. Thus the Heracleopolitan tomb type. The major jewelry caches of the Middle Kingdom may be dated by comparison to the late Twelfth and Thirteenth Dynasties. Finally, such important objects as faience animals and all types of Yehudiyia ware are lacking from these wealthy burials. As these are seen later, they can be excluded from a date in the late Twelfth and early Thirteenth Dynasties.

THE ARCHAIC STONE TOMBS AT HELWAN

by Wendy Wood, Cleveland Museum of Art

Saad claimed to have found a series of stone tombs at Helwan that span the First Dynasty and offer an opportunity to study the development of stone tomb construction. Saad's discovery appears to offer us a choice: we can discard Reisner's conclusion that the main line of technical development in early Archaic tombs was led by kings, or we can accept the rock-cut tombs at Sakkara as the burial site of First Dynasty kings.

Saad's developmental series can be re-dated by comparison of substructure plans and, in one instance, by flint knives. Three of the four tombs in his series appear to be of the First Dynasty, but in different chronological order. They offer no evidence of technical progress in stone and cannot serve as the basis for a study of development.

The use of stone at Helwan might have been motivated initially by economy or emulation of the rock-cut tombs at Sakkara. That First Dynasty kings were therefore buried at Sakkara does not necessarily follow, for religious considerations might have forced a modification of Reisner's hierarchy of imitation. The principal evidence for this interpretation is the imitation of cheap mud brick when building in stone. Mud brick might have acquired special sanctity as a construction material for tombs through association with Sothis, whose role as Bringer of the Inundation is attested by a First Dynasty inscription from Abydos.

مركز البحوث الأثرية بمصر

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